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Professor Specht, in the introduction to his Litauische Märchen, seeks the source of these closing sentences in the Russian fairy tale literature, in which they frequently appeared, and stresses quite generally the special difficulty of recognizing the typically Lithuanian elements in this fairy tale world. Since in Lithuania the Eastern European and the Western European cultural areas intersect, the country had from olden times been subjected to numerous foreign spiritual influences. "One never quite knows whether a Lithuanian fairy tale is not simply the reproduction of a Slavic fairy tale, or whether stories from Prussian Lithuania, as a result of the German schooling, are not German fairy tales in the Lithuanian language."

/79/ The stream which has influenced through the centuries the world of fairy tales of the European peoples, and thus also of the Lithuanians, has been fed by many sources. We know today that every popular fairy tale represents a complicated structure that consists of a number of simple motifs pieced together, which travel through the world. Among the motifs each has a firm place in a specific type of fairy tale, from which it is transferred only occasionally into another. It is not the form, therefore, in which a fairy tale is told today that represents something ancient; but its individual parts hark back to gray antiquity. The intricate form, however, in which they are offered to us teaches us the laws of the popular taste and remains essentially the property of the people that created it.

It is a self-evident fact that the Lithuanian popular fairy tale, too, contains a large number of very old motifs. We may think of the brother story, for example, which, stemming from Egyptian antiquity, is probably familiar to all peoples. Its content is about as follows: two brothers wander about in the world. They separate, and

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each promises to come to the help of the other in case of danger. A token may be a plant that withers, a knife that rusts, or--in the Lithuanian tale--a cup that turns around by itself. From the Orient stems the motif of the good advice, which penetrated into the Latinliterature of the Middle Ages and seems from there to have come also to Lithuania; further the famous fairy tale motif of the singing tree and the speaking bird. The tale of the water of life, too, was told tens of centuries ago in Babylon. The ideas of the appearances and the wanderings of souls, connected with the world of dreams, exhibit great similarities among all peoples. In the Lithuanian tale the soul slips out of the mouth of the sleeper as a mouse and experiences that which the person later perceives as a dream. There is also a parallel to the miraculous rescue of Moses. Through a /80/ benevolent fate children escape all dangers and become mighty rulers, as was prophesied to them.

Especially interesting are the connections with the Greek fairy tales. We may remember, for example, the dream story of the lost wife, as told by Apuleius in his Amor and Psyche. The motif of the jealous sisters and the insoluble tasks was also already known to the Greeks. Furthermore, the animal stories with their transformations of men into animals were especially loved in Greece. Such transformations into wolves, bears, eagles, doves, and other animals, too, play a great role in the Lithuanian fairy tales. Also, the tale of lies, which is often found, is of Greek and Roman origin. It was brought to Germany by minstrels in the tenth and eleventh centuries in Latin dress. Often the piling up of impossibilities becomes the introductory formula of the fairy tales, as it is favored in the Hungarian and Turkish fairy tales of today. "Once upon a time there was, or there was not; there was in ancient times; when one still sifted into

538 straw; when the camel was still a horse trader,
177 the mouse a barber, the cuckoo a taylor, the
donkey a servant, and the turtle a baker; then
I was only 15 years old and already rocked my
father in the cradle; then it was. . ." (52) etc.,

[113] 52. F. von der Leyen, Das Märchen (Leipzig, 1911), p. 80.

etc. If we compare, for example, this formula with the introduction of the humorous court judgment concerning the matchmaker at the Lithuanian wedding, we find a surprising similarity: "In a year, in that one, in this one, when the cats slew the dogs, the hares beat the drum, the wolves blew the horn, the dogs crowed, the cocks barked, the roe danced with the mouse, the fish flew, the old women sheared the calves, the girls did not want to marry, the boys no longer loved them, when it snowed buns, the children did not sleep the whole night--then a wolf heard this noise. . ."etc. (53) The tale of lies shows us

[113] 53. M. Valančius, Palangos Juzė (Josef of Palanga) (Vilna, 1906), 5th ed., p. 121.

the joy in exaggerations which is often grotesquely elaborated. Closely related to them are the Schwänke and Narrenstreiche [Funny tales and Fool's pranks] which /Unnumbered page with illustration--Sun Cross/ /81/ were eagerly told in the German popular fairy tale of the thirteenth through sixteenth centuries, the stories of Brother Lustig, the wanderings of Christ and his disciples, as well as the countless stories of the swindled devil. Not a few parallels to all these fairy tales are found also in Lithuania; the devil story especially found here a receptive soil and seems to have developed further independently. The medieval heroic stories, too, such as were spread by the court poetry in France

538 [77]

and Germany, had their influence on the Lithuanian popular fairy tale. Here belong primarily the tales of monsters and giants who steal beautiful women, of subterranean palaces, enchanted forests and mountains, and similar motifs. Thus we see that the Lithuanian fairy tale, as it is told today, has been enriched through many centuries by material and motifs taken over from the outside and worked into something of its own--just like the German fairy tale, by which it was in turn often enriched. But although, as we saw, the fairy tale motifs in themselves are not characteristic of the fairy tale world of a people, since it is not difficult to find corresponding parallels, the significance of individual motifs within the whole store of fairytales of particular peoples is undeniably varied. The Lithuanian popular fairy tale is, for example, so strongly ruled by the belief in ghosts and demons that a whole large collection of tales could be put together by Dr. Basanavičius from this angle alone. As, however, no phenomenon of popular life rests on accident, but can always be explained from the history of the people concerned, we must attribute this peculiarity to the belief in the dead and immortality mentioned at the beginning, which for historical reasons has been preserved in Lithuania and found its expression with particular tenacity and has there. Furthermore, we probably find everywhere the belief in witches, in good and bad fairies, but in the framework of the Lithuanian world of fairy tales special importance is attached to the laumas /Laumen/. The laumas are mostly evil spirits, who /82/ always show themselves in the form of women. They torture people at night in nightmares, steal or exchange newborn children, play all kinds of tricks, and practice their mischief primarily on Thursday evening. For that reason one may never spin on that evening, for then the laumas spin on during

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* 538 776 an egg hatched by a black cock seven years old. The aitvaras does many services for his owner, protecting his cattle, watching over his fields, and bringing him property stolen elsewhere, which he first swallows and then spits out. This stolen property, however, brings no harm, but turns out so well that it arouses the envy of all the neighbors; still today one says of a farmer in Lithuania who has suddenly become rich that he possesses an aitvaras. One can also force the demon /83/ to drop his loot and to burn down the house of his master by letting down one's pants or taking off one's coat and showing him the naked posterior.

* 538 777 For the tale of the aitvaras, too, many parallels can be found among other, primarily Nordic, peoples; in the Slavic store of fairy tales, on the other hand, it plays only a subordinate role. Those numerous fairy tales in which a hunter with a red cap chases behind the devil go back to Lithuanian myth: it is Perkunas, who is well disposed toward people and rewards them when they help him. The ancient Lithuanian serpent cult, on the other hand, which is often attested to from earlier centuries, has influenced the Lithuanian fairy tale only little. To be sure, it appears in one of the most beautiful and colorful tales, of "Eglė, the Queen of the Serpents"; however, Koncewicz has supplied a Russian parallel for it, so that the question of borrowing remains open. (55) The Lithuanian has a special preference

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55. J. Koncewicz, "Die Natter" (Russian Fairy Tales), Mitteilungen der Litauischen litterarischen Gesellschaft, 1885, pp. 260-262.

for animal fairy tales, which are often told in the form of an instructive fable. They betray the same sharp gift for observation of surroundings

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that we are already acquainted with from the dainos. Although it must remain undecided what part of these animal stories may stem from the Panchatantra, from Phaedrus, Aesop, or even La Fontaine, what is borrowed from Germany, and what is to be regarded as primitive Aryan property, nevertheless many of these tales and fables bear an unmistakably Lithuanian coloring. As an outcome of the rural and simple living conditions of the people and the existence of a foreign upper class, peasant life in all its forms plays the principal role in Lithuanian fairy tales. The Jew as a deceived deceiver, the gipsy who trades in horses and in turn deceives the Jew, are the favorite figures of a farcical fairy tale literature. The Polish landlord (ponas), the master of the peasant, is also always pictured as the defeated party; his intrigues miscarry, and often the youth succeeds through cleverness or good fortune in rising himself into this class and /84/ obtaining wealth. Under the outer shell of such tales, which frequently have a very homely form, are often hidden deep, simple truths, the wish for a just settlement of fate and the same longing for the bright and shining that permeates the Lithuanian dainos. Very seldom are spiritual and Christian materials treated in the fairy tales. They form an effective part of the world of the Lithuanian saga.

Fairy tales and sagas frequently run together in Lithuanian folk traditions. If we look at those sagas that are related to one place or one person and tend toward serious realism, we still find many things that live on in the people as independent saga tradition--memories of ancient, glorious times of miracles and of secrets woven about the castled mountains of the land (piliakalnai) and tied to the names of its cities. From such a saga tradition the Lithuanian poet Krėvė-Mickevičius created the material for the heroic

538 ania two proverbs frequently say exactly the opposite. Furthermore all proverbs cannot lay claim to the same importance. Not a few represent remains of earlier opinions and customs. Others, again, rest on superstitious or magical ideas. "Then, too, one cannot always grasp the real meaning of the proverb or find its origin, since in passing from mouth to mouth, from one generation to another, it frequently becomes distorted."(56)

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56. Yermoloff, Der landwirtschaftliche Volkskalender (Leipzig, 1905), p. 11.

538 177 The question of the origin of the proverbs is probably even more difficult to solve: it is the highly interesting problem of their transition from the vocabulary of one people into that of another. As with the Lithuanian fairy tales, influences from the Slavic as well as the Germanic cultural worlds enter the picture. Thus a whole series of proverbs bear an unmistakenly German tinge. Others, again, may have originated among different peoples indepently, but under similar social conditions, which accounts for their similarity. With the tremendous abundance of material the investigation of these problems, only indicated here, /87/ must be left to specialized 538 113 scholars. The following proverbs are taken in part from printed collections: (57) in part I.

57. V. Krėvė-Mickevičius, Patarlės, priežodžiai ir išsireiškimai (858 Proverbs and Sayings), Tauta ir Žodis (Kaunas, 1925), Vol. III. Similarly Patarlės ir priežodžiai (Proverbs and Sayings), so far 3 vols. (Kaunas, 1934-37). (This, up to now largest, collection of proverbs, is alphabetically arranged. Vol. I, 1-7766; Vol. II, 7767-11650; Vol. III, 11651-14177; Vol. III ends with the letter i.) For comparison: F. Seiler, Deutsche Sprichwörterkunde (Munich, 1922).

346 ings of the wooden village churches permeated with elements of baroque style; yet, in contrast to the stone church of the city, this style did not unfold freely but /110/ was changed into primitive forms in the hands of peasant workmen. We see this above all in the decoration of the altars and confessionals. (17)

17. P. Galaunē, op. cit., p. 86.

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177 Although architecture and interior furnishings of the present-day Lithuanian village church point to numerous foreign influences, the bell tower, which today in most cases maintains its place as an independent building next to the church, preserves in Lithuania very old and characteristic forms. It belongs to the most charming creations of peasant architecture and is still today--even where the primitive wooden church has long given way to stone construction--usually built of wood. Architectonically it does not form any unity with the church standing next to it.

The original significance of these old bell towers does not seem to have been that of the campanile. For this function the turret tower mentioned before would have fully sufficed. We must rather seek the origin of these peculiar towers in warlike purposes. We still find today in Germany and Austria real fortress-like defense churches, erected on the highest and strategically most secure point of the village. "There the tower stood out like a watchtower, attached on the model of the fortress." (18) That in the Ukraine

18. Naumann, Volkskunde, loc. cit., p. 40.

and Poland, too, wooden towers provided the models for the later bell towers is proved by the investigations of Polish, Russian, and Ukrainian art historians like Moklowski, Iwarnicki, and Pawlucki.

346 With the close relationship of Lithuania to these
177 countries they were bound to exert an influence
on it, so that Galaunē arrives at the conclusion:
"The bell towers of the Ukraine, above all however of Galicia, are known from a much older period (the beginning of the sixteenth century) than ours; several of them differ in their form only little from our bell towers. For this reason, in my opinion one must seek the elements of the wooden fortress in the architecture of the Lithuanian bell towers too." (19)

19. Galaunē, op. cit., p. 92.

346 /111/ If these established points prove that in all probability the Lithuanian bell towers go back in their origin to older models, these towers also contain numerous independent architectonic elements which are to be regarded as purely Lithuanian. The village artist strove for the greatest possible variety within the framework at his disposal. We are always surprised anew by the great richness of form, the diversity of the distribution of the masses, which contain all phases of expression from light enthusiasm to calm seriousness and from simple modesty to complicated expression. Thus each of these wooden bell towers is an individual work of art, deeply rooted in the life of the Lithuanian peasants and indispensable to the picture of the Lithuanian countryside.

B. The Village Art

778 1. The Roofed Crosses

322 764 If the village artist was bound by the practical purposes of his work in the construction of the farmhouses, village churches, and bell towers, his art could be that much more freely unfolded in those strange, towering crosses which represent the real landmarks of the Lithuanian landscape. The German poet Herbert Eulenberg reproduces the

369 the military, and liberal professions, opened up
162 to the younger peasant generation. An initially
565 favorable economic development encouraged this
563 influx, which again completely changed the face of the city: the city of Kaunas alone doubled its population in a few years. In all areas a lively activity is being unfolded; along with material problems intellectual ones, literature, art, music, theater, science, are suddenly factors in the life of the people.

341 Knowledge of the development sketched here 1
121 is essential for the understanding of what follows. It might seem, that is, as if a presentation of the cultural elements of the Lithuanian people would have to be restricted solely to this most recent period of time, insofar as the city is concerned. /147/ The historic architecture of the city would then be excluded from our treatment, since it does not bear the stamp of the same racial type. This is perhaps also the reason why until today there is hardly a single Lithuanian presentation of the historic structures of the country.

341 Nevertheless the present work must consider the architecture of the Lithuanian city for various reasons: first of all it was the Lithuanian Grand Dukes, the high nobility, and the clergy who ordered the construction of churches and castles. Furthermore--we may think for example of classicism--the great artistic epochs are more or less international; and third, the baroque, the most important building style for Lithuania, exercised unquestionable influence on the Lithuanian folk art.

346 There are probably no foreigners visiting
177 the country to whom the great religious structures, especially in Kaunas, would not be objects of attention and deliberation. The face of these buildings is clearly turned toward the West and not toward the Russian East. From the west came the Roman-Catholic faith, proclaimed by Benedictines, Dominicans, Cistercians, and other orders in the

1 [see cat. 116, pp. 162-165--Analyst]

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177 Gothic churches of the country. From the west the ideas of Lutheranism were imported, and, during the brief span of a half century, embraced by the high nobility of the country. From the West, finally, penetrated the mighty and imposing movement of the Counter Reformation, which strewed the magnificence of the baroque like precious flowers over the nordic land and won it back forever to the Roman church. Thus the history of the religious culture of the country is sealed within these buildings.

In contrast to the mighty religious witnesses of the Western spirit, what we encounter in Lithuania in the way of evidence of Eastern culture in architecture seems rather insignificant. The few monuments of Russian religious art speak the language of another spiritual world, which stands outside of the historic religious development of the country. /148/ Most of the Russian domed churches still existing today were built after the revolutions of the years 1830 and 1863, when the Russian government dispossessed Catholic monasteries and churches and summoned Russian monastic orders and settlers into the country. Monuments of Russian power politics, they were frequently erected on the most prominent points of the cities; we may think for example of the Russian cathedral in Kaunas, which today has become the Roman-Catholic garrison church. Erected in 1880, and constructed in a purely academic style, it makes up to a truly artistic organization by the massiveness of its forms. To be sure, seen from the mountain, it presents, through its location as the terminal point of the main street, its powerful contours fade in the fog, a picture that is not without its own charm, especially in the evening. For this reason, too, it probably escaped the fate of demolition which a number of the Russian churches in the provinces suffered after the departure of the Russian military and officials.

The cathedral of Kaunas is also characteristic of the rest of the Russian religious structures in the country, to which specific structural regulations applied since the middle of the nineteenth century. Here we meet the main aisle, the large central dome, and the little onion-shaped towers surrounding it (Christ and the four evangelists). There also appears the compact central construction, which, for example, in the church of Ukmergė found an exceptionally good architectonic solution. In general the Russian provincial churches still preserved today, which, when constructed of wood, partially resemble the Lithuanian log churches, lose style or artistic value when built of stone. The same applies to the solitary Mohammedan mosques.(4) On the other hand, among the wooden Jewish

4. The settlement of the Tatars, who have mostly become assimilated, goes back to Vytautas. About 700 Tatars still live today in the district of Alytus. Also in Kaunas they have their own unadorned mosque.

synagogues there are some noteworthy structures, which, primarily through the broken forms in which their roofs rise like pyramids, make a singular impression. The very old synagogue of Šaukėnai may be named here. That the Jewish synagogues have taken over much ornamental decoration from the Lithuanian folk art, is clearly /149/ proved by the synagogue of Jurbarkas (Georgenburg) on the Memel.

The religious structures of Judaism can only be briefly touched upon in this context, since the Jews in Lithuania have led the life of a strictly isolated minority for centuries and have remained without influence on the cultural development of the country. The latter was exclusively controlled by that great spiritual current which the church of the West sent out over the country in an uninterrupted stream since the late Middle Ages.

terrupted stream since the late Middle Ages.

346 2. Gothic

177 Almost the whole artistic energy of the Middle Ages spent itself in mighty religious structures. The Gothic cathedrals of France and Germany speak of freedom and bold, resplendent sublimity. They are symbols of soaring adoration of God in a period whose piety and mystical excitement penetrated all classes of society. But gradually this spirit hardened, and the style which it created also hardened in its strict architectonic constraint. In this period of late Gothic the art of the Middle Ages sent out its last offshoots toward Lithuania.

Measured on the buildings--including the secular buildings--of this period which exist in the Baltic, Lithuania plays a subordinate part, a 797 fact which is again historically conditioned: not until the year 1387 did High Lithuania embrace the Christian faith, and Low Lithuania (Samogitia) not until 1415. Now if we realize that the high period of the Gothic in Germany belonged in the fourteenth century, and the fifteenth century already was the period of the so-called late Gothic, it becomes evident why the influence of the Gothic in Lithuania was of lesser impact than that of later artistic styles. It must be mentioned, to be sure, that in Lithuania, as everywhere in the East, all styles--from Gothic through baroque to classicism--/150/ have held out longer than in the Western countries, so that one can actually speak of a 346 conservatism in Eastern architecture. Thus the Gothic St. Ann church in Vilna, whose charming facade, with its slender, rising pilasters through which the strong keel arch is laced, has often been admired, was not built until after 1500. The church of Simnas in the district of Alytus, too, built in 1520 and reconstructed in the wrong style in the eighteenth century, belongs, together with

341 many gabled houses in the Gothic style, and indeed here and there an old granary, hidden in the maze of twisted courtyards. Often these buildings also are hidden today under the disguise of a later period. Especially the streets behind the steamer landing are still full of old gabled brick structures today. Sometimes the courtyards of these houses, like those in Vilna, have passageways of wood which stem from a later period. How much the whole artistic epoch which is understood under the name of Gothic could be forgotten is proved by the fact that a small house with a late Gothic gable rising freely into the air is today called a "Perkunas temple" in the vernacular. The gable is found across from the city hospital; it shows the typical overly slender pilasters which blossom out in decorative finials and are connected by curved interlinking arches. Possibly this was also a little church, perhaps a secular building. (10)

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10. Cf. A. Thomas "Rombinus," in Mitteilungen der litauischen litterarischen Gesellschaft, 1884, Vol. II, No. 2. In addition see the colored illustration in Vol. IV, No. 4 together with a ground plan according to the record of Kulakowski of the year 1823.

341 177 3. Renaissance and Baroque

Whoever surveys the city from the hill of the Linksmadvaris estate, rising up steeply across from the old section of Kaunas, has an unusually beautiful view of the churches of the old city. The cathedral and the Vytautas church, the Seminary Church and Trinity Church lie at his feet in a harmonious grouping. Between them rise the light towers of the Jesuit church and the slender tower of the city hall. The last three buildings lead us to a new period of style which replaced the Gothic in Lithuania. It began in the middle of the

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177 sixteenth century and received strong stimulation through the introduction of the Counter Reformation. The late Renaissance and the baroque are characteristic of this period.

/155/ Concerning the introduction of these new styles Dr. Kairiūkštytė-Jacynienė writes in her detailed monograph on the monastery of Pažaislis: "From the beginning of the sixteenth century on the true Italian Renaissance penetrated into the country by way of Hungary, specifically through the mediation of immigrant Italian artists and artisans, who as early as the year 1502 were summoned to Cracow by King Sigismund the Elder and his wife Bona Sforza, Duchess of Milan. . .From Cracow the Renaissance style rapidly spread through the whole country. The influx of Italian artists, principally architects, went on uninterruptedly from the sixteenth century on; they kept the leadership for three centuries, since there were no trained native elements . . . Besides the Italians, Dutch architects also worked in Poland and Lithuania from the seventeenth century on. French and German influences were added to the Italian ones, especially in the eighteenth century. All this, together with certain peculiarities of the native, indigenous interpretation of style, produced a mixed style. But the Italian artists continued to be dominant. The Italian baroque created a foundation not only for the construction of churches, but also for secular construction. Today the baroque is still the most common style in the country, and the one which speaks with the greatest force." (11)

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11. Kairiūkštytė-Jacynienė, Pažaislis, ein Barockkloster in Litauen, Zürich dissertation, 1928. Special publication of Tauta ir Žodis (Kaunas, 1928), pp. 1-2.

The transition from Renaissance to baroque

346 177 The transition from Renaissance to baroque becomes clear, for example, in the cathedral of Seinai, built in 1619. The most important baroque churches of Lithuania, however, stem for the most part from the baroque period proper, between 1650 and 1750, when, in the train of the Jesuits many other Catholic orders also settled in the country and started a lively building activity. The outward incentive for this was given by the fact that after the devastations of the Russian invasion, in 1655, the building of numerous churches and monasteries became necessary.

The new builders brought with them from Italy a completely different interpretation of space. The Gothic main aisle /156/ was now replaced by a ground plan the form of the Greek cross, with a lengthened main nave and deep chapels at both sides. But what has already been said concerning the Gothic applies also to the baroque construction in Lithuania: its architecture is more simplified than in the West, and above all, it does not have the powerful dome vault over the crossing of the nave with the transept, otherwise so typical of the baroque church. There is in Lithuania only one exception to this--the mighty monastery church of Pažaislis, which will be treated later.

346 531 177 Along with the new interpretation of space went a different world of forms[1]. The linear Gothic decorative forms disappeared and made way for the "decorative ideas of the Italian late Renaissance and baroque, springing forth plastically and conceived for broad surfaces." (12) In the same way

12. Prof. P. Weber, op. cit., p. 128.

the coloration changed; in place of the red brick color came the white plaster surface which was supposed to simulate the marble of the south. Characteristic of this type of construction is the Jesuit church at the city hall square in Kaunas.

[1] [From beginning of 16th century -- Analyst]

346 The high facade with its two towers, between which
531 a richly decorated ornamental gable often rises,
177 became typical for the new interpretation of the
● front.

The temporal relationship which existed between the emergence of baroque in Lithuania and the influx of the Jesuits was not accidental, for these buildings express a very specific spiritual attitude and intention, above all in the way these churches are decorated. (13) According to the in-

[113] 13. The Jesuits did not enter Kaunas until 1642. Cf. on this point K. Lerkis, S. J., "Kaip jezuitai isikūrė Kaune?" (How Did the Jesuits Settle in Kaunas?), Židinys, 1934, Vol. XX, pp. 184-192.

tention of the Jesuits, "mankind in the whole world should continually be torn anew from the sphere of everyday interests and should be directed to the divine through splendid churches, resplendent altars, gilded images of saints, statues, confessionals, and through perspective frescoes on the ceilings pointing up toward heaven." (14) How well

[113] 14. René Fülop-Miller, Macht und Geheimnis der Jesuiten (Berlin, 1932), p. 523.

the Catholic church succeeded with this striking architecture in influencing the peasant population of the country, is seen both in Lithuanian folk art and in the fact that the name of Queen /157/ Bona, who transplanted the Italian style to Lithuania, was kept alive through the centuries among the people and gradually took on a legendary ring.

346 Of all the baroque buildings of the city of Kaunas the Dominican church built in 1612 (the so-called student church in the Vilniaus gatvė) is the oldest. In the period of Russification it was

113 also Tarasenka, "Gelgaudų pilis" (The Fortress of Gelgaudai) in Iliustr. Lietuva, 1927, No. 39; for the fortress of Kaunas: Volteris, "Kauno senosios pilies pėdsakai ir palaikai" (Traces and Remains of the Oldest Fortress in Kaunas), ibid., No. 45.

342 The castle in the modern sense, which serves the economically and socially prominent for representation and enjoyment of life, was not built in the open country of Lithuania as of the whole Baltic area before the eighteenth century. (23)

[113] 23. Carl Meissner, Das schöne Kurland (Munich, 1917), p. 101.

Remains of this period, the mighty ruins of the castle of Biržai still tower on high, built by Prince Radvila in the year 1701. Now wars, revolutions, and devastating fires have probably in no country had a more destructive effect than in Lithuania. This is also the reason why most of the present-day manor houses go back to a much more recent time, the nineteenth and twentieth centuries. Thus we find among the castles of the country not a single one left which would be characteristic of the baroque of the eighteenth century. The forms of the rococo, too, if we except the interior decoration of a few castles, exerted only a very limited influence in Lithuania. Only separate rococo elements mix here with the late baroque and enliven it. But most of what may have existed once has been destroyed by the storms of the first World War and postwar period.

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4. From Classicism to Modernity

341 About 1800 a new style, classicism, was in-
177 troduced into Lithuania with a certain suddenness; this style had gradually spread in Western Europe in the second half of the eighteenth century. It

341 advanced on the one hand from Vilna and owed its
•177 introduction here principally to the activity of the architect and university professor Lauras Gucevičius, who became enthusiastic about the new direction of art during his studies in France. This first Lithuanian architect belongs among the most interesting minds of Lithuanian /162/ art history. Born in 1753, the son of a serf in the district of Ukmergė, he was early destined for the priesthood and attended the school in Panevėžys for five years. Later he succeeded in coming to Vilna. Through his unusual talent he drew to himself the attention of Bishop Massalskis, who took him along on his journeys abroad in 1778. He became acquainted with Königsberg, Danzig, Berlin, and Hamburg (here he had several adventures and was initiated into the mysteries of the Jewish cabala), visited Copenhagen and Stockholm, and later stayed in Paris and Rome. His years of study in Paris were decisive. Having returned to Vilna he obtained the chair of architecture at the university there. The castle of Verkiai as well as the cathedral and the city hall of Vilna show his work. Gucevičius can be considered the founder of classicism in Lithuania, but for the sake of completeness it should be added that even before his activity began, Paul Brzostowski, who also became acquainted with the new trend in art in Western Europe, had classicistic buildings erected on his estate near Vilna. (24)

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24. Paulius Galaune, Vilniaus Meno Mokykla (The Art School of Vilna) 1793-1831 (Kaunas, 1928), pp. 12-45. On Brzotowski of the article in the Lietuviška Enciklopedija.

Courland seems to have been a second starting point for the new artistic trend, above all the city of Mitau. We should not forget that in that period German architects like Leo Klenze came

341 to St. Petersburg, where part of the Baltic nob-
177 ility was assembled. Thus the impetus which cre-
ated the so-called Alexander style in Mitau and found its brilliant expression in buildings like the palace of Medem and the castle of Mesothen probably came by way of St. Petersburg. With the close relationship between the Baltic nobility and the nobility of Lithuania, an influence through
342 this channel, too, is to be assumed. Since the beginning of the nineteenth century, in any case, there arose everywhere in Lithuania mansions and castles in the empire style, whose symmetrical partitions are characteristic of the feeling for style of the period. They give a certain character to the country even today. The center of these mansions is formed by a front of columns, which plays an important role in the total aesthetic picture and /163/ organically divides the long front of the building. This, on the one hand, creates a passageway; on the other hand, there is room for a balcony or even a terrace. At times, as in the castle of Baisogala, a dome built from the middle of the building dominates the picture and provides the setting for a representative entrance hall or a garden room. In general mansions of middling estates predominate in Lithuania. We find in them the classic style permeated with many Biedermeier elements, so that frequently a quite comfortable impression is created specifically where the buildings are executed in wood.

Characteristic of the so-called Neo-Hellenistic style is the splendid castle of Pakrojus, above which one might actually wish for the blue sky of Greece. In its classic forms it has from afar the effect of a Greek temple--it is also unique in that the same style is repeated in all the court and farm buildings, so that a rare pictorial compactness is attained. The interior corresponds to the exterior, and the great hall seems worthy of a Schinkel in its noble, bright

533 instrumentation. Although Čiurlionis uses none of the motifs associated with folk music, much of the soul of his country is contained in his dreamy, mystical, and melancholy music. This also applies to his piano pieces.

Of importance for the further musical development became the spirited Stasys Šimkus, born in 1887, already discussed as a choral conductor and organizer. He wrote a large number of interesting vocal pieces and made himself a name particularly through harmonizations of Lithuanian folk songs. The /192/ choruses directed by him were received with great acclaim everywhere in the country. Šimkus received his first training at the conservatories of Warsaw and St. Petersburg. After the war he studied in Leipzig. In his most recent development the transition to modernity is clearly perceptible, and his later choral creations are characterized by complicated voicing and bold harmonization. But here we have gone ahead of the development, for between these two periods lies an important event which is also decisive for Lithuanian musical life--the first World War.

533 /177 The World War introduced a new period of musical development. Only a few composers were left in the country; most of them spent the war years in the big cities of Russia. It is only natural that they brought the impressions which they had gained there back to the homeland with them after the founding of the state. Thus Lithuanian artistic music came again strongly under the influence of the East in the first years of the young state. But a change was already in preparation, a change which was conditioned by the tighter and tighter sealing-off of Russia from the Western world and which pushed the stimuli coming from the East more and more into the background. Conversely the way was gradually opened for more and more active spiritual ties between Lithuania and the West. Thereby the influence of the West, and especially of Germany,

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became stronger and stronger in the realm of music. What applied only to Čiurlionis before the war--the penetration of Western elements into Lithuanian music--now became characteristic of the whole further development. Of importance were above all the influences exerted by the conservatory in Leipzig, where a number of the composers whom we are going to discuss obtained their training.

533 First to be mentioned here is Juozas Gruodis, born in 1884, a musical personality of pronounced originality. He transfers the means of expression of Western music to Lithuanian music and combines the form of the post-romantic sonata with folklore elements that he takes from Lithuanian folk music. He loves bold harmonizations /Unnumbered page with illustration--Lithuanian Landscape by Zmuidzinavičius, /193/ and dramatic tensions, although a return to greater simplicity is to be noticed in his compositions of the last few years. His best works are a violin sonata, the two-act ballet Jurate and Kastytis, as well as the orchestral piece The Autumn. Besides other large orchestral creations, piano sonatas and other piano pieces as well as adaptations of folk songs should be mentioned. Gruodis is today professor of music at the conservatory, which was under his directorship from 1928-1937.

Next to him are a number of other composers who also obtained their training in Leipzig. Close to impressionism is K. Banaitis, a composer of distinctly Lithuanian character whose lyric compositions exhibit many national elements. His creations are rich in melodies and, in spite of their free form, of strong artistic compactness. Banaitis published a number of piano variations, a cello sonata, as well as songs and adaptations of folk songs. He directs the conservatory today and is also known to wider artistic circles as a music critic.

V. Bacevičius stands apart from those named above; he represents atonal expressionism and, as

538 and the spirit of romanticism. We find here a close relationship with all the efforts which originated in the newly founded University of Vilna. First of all, we want to give a brief survey of the social structure of the country and the extent which the unchecked, progressive Polonization of the upper class had reached at that time.

C. The Literature of the Nineteenth Century up to the Proclamation of the Prohibition on Printing

1. The University of Vilna and the Period of Romanticism

565 The class structure of Lithuania around the turn of the eighteenth and nineteenth centuries can be outlined in a few words. We find two large classes of society: a landowning nobility--as opposed to a peasantry of serfs--between the two there was a very thin layer of free urban burghers, who, however, played a role only in the capital. The small citizenry of the rest of the small cities--even Kaunas had only about 3,000 inhabitants around 1800--offered a racially varied picture and can /206/ in no way be compared as a cultural factor with the compact German or French bourgeoisie of that period.

[177] The Lithuanian nobility--aside from Samogitia, where free Lithuanian landownership had been maintained--was almost completely Polonized, as was the upper class in the cities. Whoever rose from the peasantry thereby stepped almost automatically out of his own nationality and was assimilated to the Polish culture.

565 177 Through the third Polish partitioning of 1795, along with the largest part of Russian Poland the area of the present Lithuanian state, with the exception of a section of Suvalkija, had also fallen to Russia. The common oppression to which Lithuanians and Poles were subjected under the same foreign rule had a more uniting than separating effect, especially since both peoples also belonged to the

565 same Roman Catholic faith. Thus the national opp-
177 osition in the relations between Lithuania and
● Poland was not yet felt as such, while the social opposition came unusually strongly to the fore. In his informative book on the early history of Lithuania, Dr. Puzinas portrays the Polish influence in Lithuania at the beginning of the nineteenth century in the following words: "Polish influence is everywhere widespread. The educated class, consisting of scholars, clergymen, higher and lower officials, as well as landowners, is extensively Polonized, although in part of Lithuanian origin. In the cities, on the estates, and in the houses of the clergy the Polish spirit is cultivated and the Polish language dominates. Polish influence already is beginning even to penetrate into the people. But here it cannot take root; the inborn nationality is proving itself stronger. The people in Samogitia, i.e. in the north of the national area put up the strongest resistance; here, turning its back upon the influences of Poland, even the nobility still speaks Lithuanian. At the beginning of the nineteenth century this develops into a lively reaction against the Polish spirit." (10)

[113] 10. Dr. J. Puzinas, Vorgeschichtsforschung und Nationalbewusstsein in Litauen (Kaunas, 1935), p. 11.

/207/ In order to gain historical perspect-
814 ive for the period which follows, we must remember above all the far-reaching intellectual stimulus which proceeded from Bodmer, Herder, and the Grimms, and which everywhere directed attention to the mother tongue, the indigenousness, the antiquity, and the childhood years of peoples. The spiritual life of Lithuania and the University of Vilna came in this period completely under the domination of these romantic ideas, which prepared the soil for

177 From the attitude of this poet* we clearly recognize that up to the middle of the last century there could be no talk of a political opposition between Lithuanians and Poles. Poland still regarded this country as its original property, its history as its own; and up to the present day something /211/ of the romantic way of looking at things at that period has remained in many Poles.

565 538 Certainly, as we shall later show, the abolition of serfdom first signaled the inner break with Polish culture. This had to occur at the moment when the possibility was given to the Lithuanian peasant of rising into that educated class which determines the cultural development of a people. Nevertheless--and this is the further significance of romanticism for Lithuania--there arose in that period, along with poets of the Polish language, those who, although of boyar lineage, spoke to the people in their own language. That the first writers of this trend came from the minor nobility of Samogitia, will be understandable from what was said at the beginning. In contrast to eastern Lithuania, where it was primarily the high nobility which possessed latifundia, in Samogitia the minor Lithuanian nobility was able to maintain itself. Here, as a result, the relations between nobility and peasantry were also closer, which again reflected back on the language. Thus Dionysius Poška (1757-1832), a Lithuanian boyar, was the first to write poems in the Samogitian dialect, based on historical events in the history of * 538 his people. Poška's life itself is highly characteristic of the romantic feeling of that period. He was a zealous collector of antiquities that had to do with the early history of Lithuania. At his order a gigantic oak in his park was felled, sawed up, hollowed out, and each section set up by itself. In these little houses, which he had fitted out with windows and doors, he placed his collections and also his workroom. The oak had at its base a cir-

*[Mickiewicz -- Analyst]

532 all possibilities and takes his inspiration from every quarter. In his art we find traces of the Western Middle Ages, of the Baroque and even of the rustic toys of the present time. Lost in a world far removed from the highways of history, the village sculptor is often in arrear and sometimes successive epochs and fashions reach him simultaneously. Styles which would exclude each other elsewhere meet here. These different contributions arriving simultaneously enrich his choice. But, though a recipient for different techniques and various styles, the sculptor still remains true to himself. He transposes and adapts without betraying his true personality.

The influence of toys is particulary noticeable in groups the units of which are placed side by side like tin soldiers without any common action to link them together. They are displaced or interchanged, although they are incapable of motion. Such groups of articulated dolls are nevertheless touching in their candour. This series comprises a number of animals, St. George's horse is often a fine pied wooden mount. The two oxen fixed to a board and placed before a plough look like gingerbread beasts. Led by an angel they become God's own beasts. The magic objects of the little ones serve for the worship of the adults.

532 177 Among the Western styles which have exercised the strongest and most lasting influence in this field, the baroque elements and classic art should be mentioned in the first place. Following the Counter Reformation the Jesuits triumphed over all the numerous currents of art in Lithuania. The great European currents penetrated everywhere. Five large religious colleges were established between 1565 and 1575, the largest at Vilnius in 1579. There the latest doctrines were taught and tastes refined. A new age of civilisation began, cathedrals and palaces were built and foreign masters called upon to co-operate. Collections were brought together by the nobility and in the churches. Certain miracle performing statues are still venerated. But the influence of this sculpture is limited chiefly to the propagation of a certain number of iconographic types and plastic themes. The carver in wood is not insensible to this statuary, but his work, although inspired by it, lacks its magnificence. The faces are heavier, the gestures are awkward, the proportions become impersonal. The agitated folds and mystic rays have perhaps been assimilated best. But even amid

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

all these luxuriant undulations certain traits seem to be reminiscent of the flamboyant style. There seems to be no doubt that medieval art has exercised the stronger influence. This becomes evident in the very choice of the themes, such as the Passion, the Pietà, the Holy Virgin of the Seven Sorrows, afflicted Christ and in the preference shown for scenes of the childhood of Christ or of the education of St. Mary, in the success of some Saints, such as St. Rochus, the protector against the plague. The cycle of 15th and 16th century subjects is reconstituted. In it we find also the figure of the Devil, with his bat wings, his horns and crooked claws, the demon of Žemaitija hails from the hell of the Middle Ages which classic art did not retain.

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This is a strange survival of a vast ancient repertoire. Nothing interfered with its development. In the churches of the towns hardly any traces of it are at present to be found, but the chapels nailed to the trees or built at the roadside are full of such images. They preserve it as a kind of relic of the first Christians in this country. The witnesses of their baptism have never abandoned the Lithuanians.

We know that the religion of the West was introduced at the exact time when this sculpture flourished. The conversion of certain chieftains, such as Mindaugas in 1251 and Gediminas in 1320, did not affect the beliefs of the people. Only in the 15th century the penetration of Christendom became deeper and broader. At first it had to adapt itself to local traditions, to allow itself to be mixed with local legends, later transforming and renewing the ancient faith. No doubt the wooden Gothic Saints were heartily welcomed in this country of trees. The popular pathos which developed in the last years of the Middle Ages, with its sense for melodrama and its love of anecdotes which go right to the heart of the peasant, has certainly also largely contributed to further the new propagation of these ancient forms.

These have left a profound impression on the sculpture of this country. Even the statues copied from the classic baroque monuments often show a touch of it. Medieval man survived in our makers of images. But this is not only the man of the 15th century, a more archaic and unknown Middle Age also survives in him. The oversized deities and the statues bearing

532 clumsy heads are sometimes more akin to the characters of the 12th cen-
177 tury, than to those of the great Gothic altar pieces. They show identical deformations and their movements are the same, angular and rigid. There too the supernatural world of fairytales reigns. Elongated shapes frozen in a trunk, remind one the statue pillar of Chartres. As they do in architectural ornamentation, vertical folds form real streaks. Certain crucifixes show the same violence as the Christ of Perpignan. If a Romanesque sculptor had had to represent a group of the Pietà, he would have done it in the same manner as shown by a group in which a stiff St. Mary holds the body of her child with arms and legs rigid, broken into a rectangle and supported by the massive pedestal formed by the Virgin's knees. The Virgins of Auvergne reappear in certain sitting Virgins. But these insensible idols are but distant relatives of Sainte Foy of Conques, sometimes adorned with necklaces, and they have no historical connection with her. There has been no transmission, but an accidental coincidence of conception.

When carving a Gothic saint from his log, the *dievdirbis* to a certain extent unveils his past. The energetic tool of the peasant rips off the bark formed in the course of years and lays bare the primitive form. Square images issue from opulent statues. The outlines are simplified and schematized. In the suffering features of Christ are expressed the ferocious features of a more ancient god. Movements again become jerky, the bodies stiffen, become shorter or longer and again attain the coarseness and power of bygone days. The rudeness of the means, the necessity of solid construction, the innate taste for geometric forms, coupled with a craving for the strange and the supernatural, bring about the same deformations as we find in the statuary of the 12th century, certain aspects of which also show popular traits. The hermit of the Nemunas river dreams the same dreams as the makers of images and the monks who once decorated the small Romanesque churches. It is this fraternity of forms and of technique, which has made it possible to reconstruct an ancient and unknown world.

Strange contradictions thus characterize the principal aspects of this sculpture. It is somewhat indifferent with regard to the great Western currents which have left fine traces in this country. It bears deep marks of an
532 epoch of which we possess but few monuments. And finally it shows certain striking affinities with an art which had never been known in these regi-

oversized flowers and ornaments appear on the clothes at the will of the brush. A riper art however manifests itself in engravings. 532

Here too the artist is inspired by the wood. As in painting the elements of technique are introduced by the currents of Western Art. 532 177 To be sure, at first copies were made of the incunabula and the illustrated books collected by the clergy, but new sources of inspiration were soon found. Engravings came from Germany and further distant lands. A number of compositions were inspired by works of French popular art, and may be the trade in playing cards, that were also engraved on wood, had its share in their diffusion. Epinal pictures may also have followed the same channels.

154. The Crucifixion, wood-cut, 18th cent

1/ [Errata: should be the. Cf. Errata sheet, p. 204, Cat. 116. --- Analyst]

[415] earthenware remains completely simple in technique and form. In
291 the way of clothing the old has not been preserved. Figure 2, from
177 the 17th century, points to similarities with the Letts. In East Prussia,
German influences then had their effect, and beyond the border Polish
77/ influences made themselves felt. For a long time, until well into the
19th century, remnants of the ancient religion were preserved. This
religion was a knowledge of divine forces in nature, everywhere, from
the sun and the stars to the plants and stones; as well as a knowledge
of the unity between nature and man, of inner and lasting relations
and interinfluences between them. How clearly the divine in nature
was beheld is indicated by conceptions like the one that believes that
actual pain is inflicted upon the deity if the bark is peeled off the trees!
How clearly the unity was experienced is to be seen from the custom of
of keeping trees in the farmyard, with the thriving of which the pros-
perity and health of the inhabitants remained connected; or from folk
songs like the following:

Alas, I poor man went hence,
Cried bitter tears.
Was not the oak tree
Transformed into my father.

Gnome-like earth spirits lived in the roots of the juniper
bushes--not reminiscences of tiny original inhabitants of the type
familiar among the Reindeer Lapps, as has been stated, but clearsighted
visions of elementary beings. Spring, summer, and autumn festivals
united the people for the communal experience of the light, the sun
as the spiritual center of the world and of existence; in sacred forests
793 they came to the gods and sacrificed to them. Yes, the chief of the
77/ Waideloten priesthood, the Kriwe, sacrificed himself after he had
become old; he admonished the people to do penance, climbed upon
the stake, let himself be burned and knew that he would rise up the
gods in the flames. In the same sense, it was considered a particular
sign of divine mercy to be struck and killed by lightning. At one time
the religious knowledge and feeling was guarded by a liberally organized,
but nevertheless hierarchically ordered priesthood with an elected chief
priest, and these were mediated to the people in exoteric forms. Then
they maintained a perpetual fire which, only in the year 1387, was
ceremoniously extinguished for ever in the castle at Vilna by the duke
Jagello(!). Then they made sacrifices to the sun, they prophesied

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Soviet Government allocated to Lithuania the city and district of Vilna, and thereafter the Russian attitude never wavered in its opposition to the Polish annexation of the Vilna area.

Lithuania also never recognized the loss of her capital and gratefully acknowledged the Soviet attitude in a question in which the entire Lithuanian national prestige was engaged. Lithuania therefore refused to join any anti-Soviet coalition. As early as 1923 she reacted favourably to a Russian offer of a guarantee pact, and in 1926 the Soviet-Lithuanian Guarantee Treaty was signed, the first to be concluded by Russia with one of her western neighbours. In October 1939, Russia having, in co-operation with Germany, liquidated the Polish Republic, handed over to Lithuania the long-coveted Vilna district. According to Polish statistics the territory which had been added to the Lithuanian Republic had over 500,000 inhabitants, of whom 11·3 per cent were Lithuanians, 3·3 per cent Jews, 2·5 per cent Byelorussians and 69·2 per cent Poles. In the town of Vilna itself at the time of the Polish census in 1931, only 1 per cent of all inhabitants gave Lithuanian as their mother tongue; and even as late as 1943 Lithuanians accounted for only 21·7 per cent of Vilna's population. By giving Vilna to Lithuania the Soviet Government made a present which cost them nothing. Indeed, Vilna turned out to be a present given by Russia to Russia. Nine months after the incorporation of Vilna into Lithuania the Soviet Union not only recovered that city but annexed the whole of Lithuania through its transformation into a Soviet Republic. A popular Lithuanian saying gives the whole situation in a nut-shell:'Vilnius is ours, but Lithuania is Russia's'.

Not only the Soviet occupation as such but also the shifting of the capital from Kaunas (Kovno) to Vilna, is detrimental to the interests of the Lithuanian people. While Kaunas, the emergency capital of the inter-war period, was located in the very centre of the Lithuanian 'living-space', Vilna is situated at the ethnical border between Lithuanians and Byelorussians, and is thus strongly exposed to Slav influence.

From the Russian point of view Lithuanian national aspirations not only represented a useful pretext for pressing Poland back to the west, but they also helped towards the establishment of the 'unity of the Njeman valley'. The Njeman – called Memel by the Germans and Nemunas by the Lithuanians – has its source in Byelorussia and is an important means of communication for the Russian timber export trade. Up to 1945 Russia had never controlled the entire course of the river. In Czarist times the mouth of the Njeman was in German hands. In the inter-war period its middle course belonged to Poland, while its mouth had a dramatic history. In January 1923 Lithuania occupied the river mouth together with the port and district of Memel (Klaipeda in Lithuanian), a territory with 150,000 inhabitants, most of them German-